

FACULTY OF MUSIC  
UNIVERSITY OF TORONTO

# *Symphony Orchestra*

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MICHEL TABACHNIK  
conductor

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SATURDAY, APRIL 9, 1988

8:00 PM

MacMILLAN THEATRE

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PROGRAM

**Concerto in D minor for Two Pianos  
and Orchestra**

**FRANCIS POULENC**  
(1899-1963)

Allegro  
Larghetto  
Finale

**Laura and Linda Ippolito, pianos**

**Concerto in D Major for Violin and  
Orchestra, Op. 35**

**PETER ILYICH TCHAIKOVSKY**  
(1840-1893)

Allegro moderato  
Canzonetta  
Finale

**Barry Shiffman, violin**

\* \* \* INTERMISSION \* \* \*

**Concerto for Orchestra**

**BÉLA BARTÓK**  
(1881-1945)

Introduzione  
Giuoco delle Coppie  
Elegia  
Intermezzo Interrotto  
Finale

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The Faculty of Music gratefully acknowledges  
the generosity of Yamaha Canada Music Ltd. for  
providing the two grand pianos used  
in this evening's performance.

Tonight's performance is being recorded by CJRT-FM  
for future broadcast on the program CJRT Concert,  
on Sunday, June 12, at 7:00 pm.

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## TONIGHT'S ARTISTS

One of Europe's most talented conductors, MICHEL TABACHNIK concluded his studies in piano, conducting and composition at the Conservatoire in his home town of Geneva, and embarked upon a conducting career which quickly brought notice and invitations from such prominent masters as Igor Markevitch, Pierre Boulez and Herbert von Karajan.

Acclaimed in Toronto for his work with the Canadian Opera Company, Maestro Tabachnik has also conducted productions at the Deutsche Oper, Rome Opera and at festivals in Paris, London, Prague, Athens, Zurich, Marseille and Rome. He has led such distinguished orchestras as the Berlin Philharmonic, Concertgebouw Orchestra of Amsterdam, Los Angeles Philharmonic, Paris National Orchestra, Warsaw Philharmonic and l'Orchestre de la Suisse Romande.

Michel Tabachnik recently conducted l'Orchestre de la Radio-Télévision de Luxembourg and l'Ensemble Orchestral de Paris. He was commissioned by Radio France to compose a work for soloists, choir, comedians and orchestra which is destined for performance as part of the celebrations of the 100th anniversary of the French Revolution. In addition to conducting the University of Toronto Symphony Orchestra, Maestro Tabachnik is Artistic Director of l'Orchestre des Jeunes du Québec.

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LAURA IPPOLITO was a scholarship student at the Royal Conservatory of Music from the age of six until her graduation in 1985. A student of Andrew Markow and Boris Berlin, she has captured top prizes in such competitions as the Kiwanis Music Festival and the Canadian Music Competition. After a year of study at the Faculty of Arts and Science, Miss Ippolito was accepted with advanced standing to the Faculty of Music, where she is in her second year of the Bachelor of Music in performance program, as a student of Irina Kugucheva.



A graduate of the Royal Conservatory of Music, LINDA IPPOLITO has won many scholarships and awards. She has toured in Canada with Les Jeunesses Musicales, has given solo recitals in the United States and has performed with several orchestras, including The Toronto Symphony and the Montreal Symphony Orchestra. Her teachers have included Boris Berlin, Pierre Souvairan, Irina Kugucheva, and her current instructor, Patricia Parr. Linda Ippolito is presently in her fourth year of study, leading to a Bachelor of Music degree in performance.

This evening's performance marks the debut of the Ippolito duo, under the guidance of William Aide.

BARRY SHIFFMAN began studying the violin at the age of six, under the guidance of his father. He is a graduate of the Royal Conservatory of Music, and currently studies with Leo Wigdorichik at the Faculty of Music, where he is in his final year of study leading to a Bachelor of Music degree in performance. The Grand Prize winner of the 1987 Canadian Music Competition, he made his debut, at the age of fifteen, with The Toronto Symphony, under the baton of Andrew Davis. He has since performed with the Winnipeg Symphony and Orchestre Metropolitain du Montréal.

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#### NOTES

#### **Concerto in D minor for Two Pianos and Orchestra**

**FRANCIS POULENC**

"I think there's room for new music which doesn't mind using other people's chords." Such were the words of Francis Poulenc, whose contribution to the International Festival of Contemporary Music at Venice in 1932 was the **Concerto for Two Pianos**. While it can hardly be considered indicative of progressive compositional trends of the 1930's, this concerto bears all the trademarks of Poulenc and Les Six -- irony, elegance, clarity, charm. Heavily influenced by Erik Satie, Poulenc and the other members of Les Six turned to the melodies and rhythms of popular music and jazz in an attempt to infuse art music with "everyday life" and lampoon the solemn conventions and forms of classical music.

The use of two keyboards for a concerto reminds one of Bach. Indeed, Poulenc may have still been under the influence of Wanda Landowska, who had commissioned a harpsichord concerto four years earlier; but, while this concerto is clearly inspired by the past, it evokes the era of Mozart rather than Bach. This is especially true of the second movement, which features a stylized Mozartian theme encased in a setting redolent of Parisian boulevards.

This concerto sparkles and snaps with the percussive sounds of pizzicato strings and muted brass and the shimmering of trills and rapid scales. Beginnings and endings are abrupt and new ideas follow one another in the style of a montage. The three movements are unified by the recurrence of one such theme -- at the end of each movement, the piano is transformed briefly into an evanescent Indonesian gamelan, which materializes out of nowhere and vanishes abruptly.

**Concerto in D Major for Violin  
and Orchestra, Op. 35**

**PETER ILYICH TCHAIKOVSKY**

Now one of the most popular violin concertos in the repertoire, this concerto initially faced indifference and hostility from performer, audience and critic alike. Tchaikovsky wrote this concerto in a mere two weeks during the spring of 1878 while he was in refuge from his personal problems in Clarens, Switzerland. It was intended for the virtuoso Leopold Auer, who pronounced it to be unplayable. Even Joseph Kotek, who had advised Tchaikovsky on technical matters during composition refused to give the work its premiere. It was not until 1881 that the work was played -- in Vienna, by Adolf Brodsky. (Curiously enough, it was the second Tchaikovsky work intended for Auer that Brodsky was to premiere.) It was not favourably received by the audience, however, and it received a scathing review from the formidable Eduard Hanslick.

All this seems curious to a present-day listener, who is struck by the memorable theme of the first movement and its dazzling treatment by the soloist. This movement is the weightiest, in traditional sonata-form, with a cadenza just before the recapitulation. The second and third movements, played without a break, are a reminder of Tchaikovsky's talents as a composer of ballet, and of his nationality, for the sounds of Russian folk-music are very much evident.



During the period of his emigration to the United States, Bartók composed only a few works, one of which was the **Concerto for Orchestra**, commissioned by Serge Koussevitzky for the Boston Symphony. Like the Poulenc, this concerto is neo-classically inspired. A few years earlier, Bartók had considered composing a series of modern Brandenburg concertos, and it may have been that project that eventually took form as this showpiece for the Boston Symphony.

The first movement opens with an arching statement of fourths in the low strings followed by a scissor-like statement of seconds in the high strings. This juxtaposition is the main idea of the work, an idea which is developed in the sonata-form first movement, and recurs in the third movement. Formally, the third movement is less traditional and its chain-like presentation of motives bears evidence of Bartók's study of folk music. These motives, taken from the introduction to the first movement, are now presented in a nightmarish atmosphere with the croaking and chirping sounds characteristic of Bartók's night music. The transcendent cadence near the end is equally characteristic of this exploration of the sub-conscious. The fifth movement is similar to the first in its adherence to the traditional formal use of sonata-allegro. Like the third, it is folk-inspired in that many of its themes sound like actual folk tunes; in fact, not a single melody is borrowed. This is one of Bartók's greatest accomplishments -- the thorough absorption of the essence of folk music into his distinct personal style.

The second and fourth movements are both lighter in character and feature the woodwind and brass sections in ternary forms. In the second movement, pairs of winds enter with a series of thematically unrelated themes. The snare-drum introduces the brass, who have a chorale-like fanfare, and the first section is repeated in a more ornamented version. It is widely accepted that the fourth movement is a parody of Shostakovich's **Leningrad Symphony** (No. 7), but those familiar with **The Merry Widow** will also hear echoes of Lehar who was, in turn, the object of Shostakovich's satirical wit, and thus the inevitable object of this parody. In summarizing this work, Bartók has written "the general mood of the work represents -- apart from the jesting second movement -- a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one."

Notes by REBECCA GREEN

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

VIOLIN I

Robin Butler,  
Pickering, Ontario  
Tracey Finn,  
Aylmer, Quebec  
Sheldon Grabke, \*  
Springside, Saskatchewan  
Helen Hong,  
Toronto, Ontario  
Elizabeth Johnston,  
Willowdale, Ontario  
Dean Marshall,  
Calgary, Alberta  
Lenore McIntyre,  
Windsor, Ontario  
Geoffrey Nuttall, \*\*  
London, Ontario  
Ines Pagliari,  
Toronto, Ontario  
Brian Power,  
St. John's, Newfoundland  
Angela Quiring  
Calgary, Alberta  
Hiroko Sawai,  
Fredericton, New Brunswick  
Valerie Selander,  
Port Alexander, Ontario  
Malou Sobrevinas,  
Toronto, Ontario  
Kleis Swan,  
Saskatoon, Saskatchewan  
Jane Woods,  
Toronto, Ontario

VIOLIN II

John Bailey,  
Toronto, Ontario  
Krista Buckland, +  
Toronto, Ontario  
Vivian Chon,  
Willowdale, Ontario  
Jill Dawson,  
Mississauga, Ontario

Jared Erhardt, ++  
Calgary, Alberta  
Mariola Franckowiak  
Toronto, Ontario  
Jackson Huang,  
Agincourt, Ontario  
Ananya Menon,  
Toronto, Ontario  
Diane Nam,  
Agincourt, Ontario  
Jessica Rouleau,  
Beaconsfield, Quebec  
Peter Soltysiak,  
Toronto, Ontario  
Michelle Speller,  
Burlington, Ontario  
Claudia Stecker,  
Rexdale, Ontario  
Rudolf Sternadel,  
Kingston, Ontario  
Andrea Weber,  
Elmira, Ontario  
Janetta Wilczewska,  
Toronto, Ontario

VIOLA

Jonathan Craig,  
Toronto, Ontario  
Kenji Fusé, +  
Toronto, Ontario  
Julian Fisher, ++  
Toronto, Ontario  
Catherine Hoy,  
Guelph, Ontario  
Kathryn Jensen,  
Toronto, Ontario  
Tom Kondzielewski,  
Humboldt, Saskatchewan  
Bridgette LaMarche,  
Toronto, Ontario  
Donald Lyons,  
Toronto, Ontario



Jayne Maddison,  
Hamilton, Ontario  
Nicholaos Papadakis,  
Toronto, Ontario  
Herman Rohowsky,  
Aurora, Ontario

**VIOLONCELLO**

Shin Aoyama,  
Toronto, Ontario  
Daciana Cojocaru,  
Willowdale, Ontario  
Irena Grunberg  
Toronto, Ontario  
Greg Hubert,  
Toronto, Ontario  
Neil Katz,  
Toronto, Ontario  
Pascale Monot,  
Hull, Quebec  
Yosuke Ozawa, X  
Tokyo, Japan  
Mi-Kyong Park,  
Thornhill, Ontario  
Thomas Phillips,  
Mississauga, Ontario  
Zoltan Rozsnyai, XX  
Toronto, Ontario  
Sin Tak Yuen,  
Scarborough, Ontario

**DOUBLE BASS**

Thomas Artiss,  
Pugwash, Nova Scotia  
Jonathan Chalaturnyk,  
Toronto, Ontario  
Robert Clutton,  
Burlington, Ontario  
Guy Gagnon,  
Sherbrooke, Quebec  
Stephen Haynes,  
Toronto, Ontario  
Jessica Monk, + ++  
Toronto, Ontario

Robert Sidorchuk,  
Toronto, Ontario  
Stefan Valentyne,  
Toronto, Ontario  
Richard Walters,  
Toronto, Ontario  
Edouard Wingell,  
Toronto, Ontario  
Winnipeg, Manitoba

**FLUTE**

Linda Caisley,  
Dawson Creek, B.C.  
Michael Downie,  
Dartmouth, Nova Scotia  
Elizabeth Fekete,  
St. John's, Newfoundland  
Laura Nashman,  
West Hill, Ontario

**PICCOLO**

Michael Downie,  
Dartmouth, Nova Scotia

**OBOE**

Lawrence Charge,  
Toronto, Ontario  
Caroll Kim,  
Toronto, Ontario  
Julia Snelson,  
Toronto, Ontario  
Pippa Williams,  
Vancouver, British Columbia

**ENGLISH HORN**

Julia Snelson,  
Toronto, Ontario

**CLARINET**

Lorie Adams,  
Bramalea, Ontario  
Eric Evans,  
Toronto, Ontario  
Pauline Farrugia,  
Toronto, Ontario

Peter Stoll,  
Toronto, Ontario

BASS CLARINET

Mark Saresky,  
Hamilton, Ontario

BASSOON

Eric DeGray,  
Morrisburg, Ontario  
Sterling MacNay,  
Wiarton, Ontario  
Darrell Steele,  
Winnipeg, Manitoba

CONTRA-BASSOON

Sterling MacNay,  
Wiarton, Ontario

HORN

Elke Eble,  
Toronto, Ontario  
Louise Little,  
Innisfail, Alberta  
Barbara McIntosh,  
Winnipeg, Manitoba  
Corrine Millsip,  
Vancouver, British Columbia  
Katherine Robertson,  
Toronto, Ontario

TRUMPET

Curtis Dietz,  
Hanover, Ontario  
Norman Engel,  
Toronto, Ontario

Victoria Hall,  
Hamilton, Ontario

TROMBONE

Eric Anderson,  
Prince Albert, Saskatchewan  
Kevin Hayward,  
Pembroke, Bermuda  
Thomas Henderson,  
Lucknow, Ontario  
Rachel Thomas,  
Toronto, Ontario

TUBA

John Bender,  
Hanover, Ontario

PERCUSSION

Kathleen Armstrong,  
Toronto, Ontario  
Blair Mackay,  
Toronto, Ontario  
Mark Mazur,  
Regina, Saskatchewan  
Michael Shiner,  
North York, Ontario  
Catherine Thompson,  
Willowdale, Ontario

HARP

Laurel Federbush,  
Ann Arbor, Michigan  
Lori Gemmell,  
Toronto, Ontario

- \* Concertmaster, Bartók
- \*\* Concertmaster, Poulenc & Tchaikovsky
  - + Principal, Bartók
- ++ Principal, Poulenc & Tchaikovsky
  - X Principal, Tchaikovsky
- XX Principal, Bartók & Poulenc

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## COACHES

David Zafer, Professor (strings)  
Eugene Rittich, Adjunct Professor (woodwinds & brass)

## PRODUCTION STAFF

Carl Morey, Dean  
Ronald Chandler, Associate Dean  
Marnie Rand, Performance Division  
Fred Perruzza, Technical Director, MacMillan Theatre  
Don Cooper, Building Manager  
John Bender, Manager/Librarian  
Joanne Harada, Public Relations Officer  
Marta Roller, Public Relations Assistant

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The Faculty of Music acknowledges  
with gratitude the generous support of  
Air Canada and CFMX-FM.

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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FACULTY OF MUSIC  
UNIVERSITY OF TORONTO

Opera Division  
presents

Opera  
Excerpts

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WEDNESDAY, MAY 4, 1988

COSI FAN TUTTE: Mozart (Act I, scene 2)  
THE MERRY WIVES OF WINDSOR: Nicolai (Scene - Act I)  
FAUST: Gounod (Final scene)  
WERTHER: Massenet (Act III, scene 1)  
LA BOHÈME: Puccini (Act IV)  
THE GONDOLIERS: Sullivan (Scene - Act I)

FRIDAY, MAY 6, 1988

LA CALISTO: Cavalli (Act II, scene 1)  
COSI FAN TUTTE: Mozart (Act I, scene 2)  
WERTHER: Massenet (Act III, scene 1)  
FAUST: Gounod (Final scene)  
THE ITALIAN GIRL: Rossini (Act I, scene 2)  
MANON: Massenet (Act III, scene 2)  
THE GONDOLIERS: Sullivan (Scene - Act I)

SATURDAY, MAY 7, 1988

LA CALISTO: Cavalli (Act II, scene 1)  
THE MERRY WIVES OF WINDSOR: Nicolai (Scene - Act I)  
LA BOHÈME: Puccini (Act IV)  
THE ITALIAN GIRL: Rossini (Act I, scene 2)  
MANON: Massenet (Act III, scene 2)  
THE GONDOLIERS: Sullivan (Scene - Act I)

8 p.m.

MacMillan Theatre  
EDWARD JOHNSON BUILDING

• ADMISSION \$5 adults, \$3 students/seniors

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